

# BRANDENBURG

St  
Martin  
in  
the  
Fields

BRANDENBURG  
CHORAL FESTIVAL  
OF LONDON

SPRING SERIES  
2018

# Fauré

# Requiem

by candlelight

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Vivace Chorus  
Brandenburg Sinfonia  
Conductor - Jeremy Backhouse

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Sponsored by:



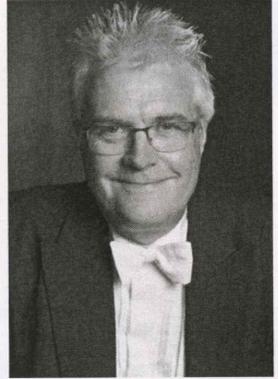
Friday 9 February 2018

7pm

# Welcome to the Brandenburg Choral Festival

A very warm welcome to the fifteenth concert of the ninth Brandenburg Choral Festival of London Spring Series! We continue to bring a varied and eclectic programme of concerts to some of London's most iconic venues, while showcasing many of the best choirs around. This Series maintains and increases both the quality and variety established over the last few years and you can enjoy all the standard choral fare along with some splendid new flavours. Watch out especially for Thea Musgrave's ninetieth birthday concert — tum ti tum tum tum tuuuuuuum!

Our Brandenburg Sunday Series at The Grange Wellington Hotel in Victoria offers relaxing late afternoon concerts with the option of a splendid afternoon tea; our first few Come and Sing at Sea events proved so popular that this year — again in association with the wonderful Voyages to Antiquity — we set sail to Rome and Nice in May.



There are full details of all the concerts and events in the Festival's Spring Series in the Festival brochure, available tonight, and of course on our website too. You can also 'like' us on Facebook, and 'follow' us on Twitter — @brandenburgfest. Our Friends mailing list is free to join and the new Brandenburg Loyalty Card is already proving popular.

It is always a great pleasure to welcome our old friends from Vivace Chorus. They sing in the Festival regularly and always bring a freshness and enthusiasm to their concerts. The setting of the glorious surroundings and acoustics of St Martin's is just perfect for this programme. We are lucky to be able to perform here regularly and our thanks go to Andrew, Caroline and their team for their continued support.

In recent years we have established links with around 100 small and midsize charitable organisations and many of the concerts in the Festival have been affiliated to at least one charity. If you know of a charity which could also benefit from this type of opportunity, please put them in touch with us. It is our custom to make a retiring collection at the end of our concerts to boost the work of our partner charities and so I am hoping that you will have been uplifted by the concert and will contribute generously. Tonight we will be supporting two of our regular charities — The Holborn Community Association and the Connection here at St Martin's.

This is the perfect opportunity to welcome David Wordsworth to the team as Associate Musical Director, and of course to thank our continuing Artistic Patron, Eric Whitacre for his continued support, along with our headline sponsors, Grange Hotels and Voyages to Antiquity.

After this concert you should have just enough time to pop downstairs for a quick glass in the crypt before our second concert of the evening: the wonderful Joyful Company of Singers with their director Peter Broadbent are performing a lovely programme built around the iconic Allegri *Miserere*. Please do join us if you can.

With my very best wishes,

A handwritten signature in dark ink that reads "Bob". The signature is written in a cursive, slightly slanted style.

Robert Porter  
**Brandenburg Artistic Director**

*P.S.* Please do pick up a brochure for the Spring Series — we have loads of fantastic concerts lined up!

**P.P.S. Brandenburg Ambassadors and Friends:** Our Brandenburg Ambassadors are all volunteers who give up some of their spare time to help out at concerts, and I am eternally grateful for their support. You may see them selling programmes, manning the bar, signing up new Friends, or simply saying 'Hello' when you arrive. As well as hearing concerts and rehearsals for free, there are social events during the year and the chance to meet like-minded people. If you would like more information about becoming an Ambassador, please email [concert@brandenburg.org.uk](mailto:concert@brandenburg.org.uk).

Alternatively, you might like to become a Friend of the Brandenburg. By signing up to our free email service you will receive details of all our activities and events as well as special offers on tickets and priority booking. To sign up simply email [admin@brandenburg.org.uk](mailto:admin@brandenburg.org.uk) or you can use the contact form on the website [www.brandenburg.org.uk](http://www.brandenburg.org.uk).

**P.P.P.S.** Look through this programme carefully — there is a deliberate mistake! The first person to email me the answer will win two tickets to a future concert.

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BRANDENBURG  
**CHORAL FESTIVAL  
OF LONDON**

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**Artistic Director**  
Robert Porter

**Associate Music Director**  
David Wordsworth

**Artistic Patron**  
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*The Brandenburg Choral Festival is a collective of like-minded promoters  
dedicated to the promotion of high quality choral performance including:  
'Brandenburg Symphony Orchestra Ltd, JK Management, Oxford Concert Productions*

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**Please note — for your comfort and enjoyment**

Smoking and the consumption of food and drink are not allowed in the church.

Patrons are kindly requested to switch off mobile phones and alarms on digital watches.

Flash photography, audio and video recording are not permitted.

Please try to refrain from coughing; a handkerchief placed over the mouth while coughing assists greatly in limiting the noise. Thank you.

Once the concert starts entry will only be permitted between pieces.

The Crypt Gallery and Café in the Crypt can be hired for private functions. Phone 020 7839 4342

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PROGRAMME

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**Gustav Holst | *St Paul's Suite***

- I. *Jig*
- II. *Ostinato*
- III. *Intermezzo*
- IV. *The Dargason*

**Wolfgang Amadeus Mozart | *Adagio and Fugue in C minor***

**Edvard Grieg | *Holberg Suite***

- I. *Praeludium*
- II. *Sarabande*
- III. *Gavotte*
- IV. *Air*
- V. *Rigaudon*

INTERVAL

**Gabriel Fauré | *Requiem***

- I. *Introitus et Kyrie*
- II. *Offertorium*
- III. *Sanctus*
- IV. *Pie Jesu*
- V. *Agnus Dei*
- VI. *Libera me*
- VII. *In paradisum*

## PROGRAMME NOTES, TEXTS AND TRANSLATIONS

### **Gustav Holst (1874–1934) | *St Paul's Suite, op. 29 no. 2***

Around 1904 Holst was appointed Musical Director at St Paul's Girls' School, Hammersmith, his biggest teaching post and one which he greatly enjoyed, remaining there until his death. When a music wing was added onto the St Paul's Girls' School, a sound-proof teaching room was built for Holst. For the nearly twenty years of his remaining lifetime, this was where he wrote nearly all of his music. The *St Paul's Suite* for the school orchestra is the first composition he wrote there. Originally written for strings, Holst added wind parts to include an entire orchestra if necessary.

The first movement begins with a robust 'Jig' in alternating 6/8 and 9/8 time. Holst introduces a contrasting theme, then skillfully develops and blends the two themes. The 'Ostinato,' marked *Presto*, opens with a figure played by the second violins which continues throughout the movement, then a solo viola introduces the principal theme. In the 'Intermezzo' a solo violin introduces the principal theme over pizzicato chords, then the solo viola joins the violin in a duet. After an animated section the original melody is again heard, now performed by a quartet of soloists. Finally the folksong 'Dargason' is introduced very softly, then cellos enter playing the beautiful 'Greensleeves' and the two folksongs are played together to end the suite. — *Jane Erb*

### **Wolfgang Amadeus Mozart (1756–1791) | *Adagio and Fugue in C minor, K 546***

The C minor *Fugue* was first composed in December 1783 for two pianos (K 426) then rearranged for strings, with an introductory *Adagio*, in June 1788 — the prolific summer during which Mozart also penned his last three symphonies. The *Adagio* alternates a dotted rhythm reminiscent of a French overture with a more lyrical passage. A French overture normally begins a more extended multi-movement work; in this case, its use serves to establish a period flavour and a sense of occasion. The theme of the *Fugue* is strongly rhythmic, with little of Mozart's melodic charm — and yet it has the uniquely Mozartean quality of suggesting a character through gesture and nuance.

### **Edvard Grieg (1843–1907) | *Holberg Suite, op. 40***

*From Holberg's Time. Suite in the Olden Style, op. 40*, was written for the bicentenary year of Ludvig Holberg's birth. Ludvig Holberg (1684–1754) was born in Bergen, and became Professor in Metaphysics, Latin, Literature and History, at the University in Copenhagen. But he is most famous, both today and during Grieg's time, for writing comedy, and he is recognized as one of the most important personalities in the Danish-Norwegian joint literature. The Suite was finished in August 1884, and the 7<sup>th</sup> of December it was performed for the very first time in Bergen. Grieg chose the French baroque dance suite as the music base. But he has put his own personal stamp on the separate movements, so there isn't the slightest amount of doubt that this is Grieg, in French seventeenth-century costume.

### **Gabriel Fauré (1845–1924) | *Requiem***

Gabriel Fauré's setting of the Requiem Mass was the most important of his sacred works. It was composed while he was the choirmaster at the Madeleine in Paris and, although it was started at

a time when he lost both his father and his mother, in Fauré's own words, 'I wrote this work for the pleasure of it', rather than in memory of a specific person. Today, this setting of the Requiem is Fauré's best known and most performed composition — a work which rapidly gained its popularity after World War II. Compared to the massive Requiems of Berlioz and Verdi, it makes its effect not through violent representation of the terrors of judgement in the *Dies irae* sequence, but through a sense of calm and tranquillity. There are a few dramatic moments and these make a telling effect amongst the generally peaceful mood of the music. Fauré does, in fact, omit the large-scale *Dies irae* section and we only get a short glimpse of it in the *Libera me* movement.

### I. *Introitus et Kyrie*

The opening section of the first movement is basically pianissimo for the chorus with a central build-up to forte for the words *Et lux perpetua*. This is followed by lyrical sections for the tenors followed by the sopranos, which lead to powerful moments starting with *Exaudi orationem meam*, before a beautiful *Kyrie eleison* setting which then returns to a pianissimo ending.

### II. *Offertorium*

Choral altos and tenors set the subdued mood for the *Offertorium*. The basses then join them before the solo baritone sings the highly expressive middle section, *Hostias*. The movement ends with the full chorus returning to music which recalls the opening section.

### III. *Sanctus*

There is a magical accompaniment for the *Sanctus* where each vocal phrase is led by sopranos and then taken up by the tenors and basses. The mood for this movement is basically piano — there is, however, a short build-up to a joyful *Hosanna* and then a gradual return to pianissimo allowing the magical accompaniment to bring the *Sanctus* to a conclusion.

### IV. *Pie Jesu*

The central movement in Fauré's Requiem is a famous solo aria, sung either by a soprano or a boy treble. There is a distinctive opening phrase, *Pie Jesu Domine*, and this returns after a beautiful middle section commencing with the words *Dona eis Domine*.

### V. *Agnus Dei*

*Agnus Dei* is a highly effective movement. After a distinctive instrumental introduction, the tenors lead into two full choral sections and the movement ends with a return to the words and music of the first movement, *Requiem aeternam*.

### VI. *Libera me*

The beauty of Fauré's music is retained in the 6th movement with superb dramatic contrast when the words *Dies illa, Dies irae* appear. The movement commences with a richly conceived melody for the baritone soloist. This melody is taken up again after the powerful central section and is sung by the full choir in unison, before the baritone soloist leads into the final dolce phrases of *Libera me*.

### VII. *In paradisum*

As with the *Sanctus*, the final movement is established with a radiant instrumental accompaniment followed by memorable phrases from the sopranos. The other voices join in later with rich harmonies and the full chorus and instrumentalists bring this miraculous setting of the *Requiem* to a uniquely tranquil ending.

### I. *Introitus and Kyrie*

Requiem æternam dona eis, Domine,  
et lux perpetua luceat eis.  
Te decet hymnus, Deus, in Sion,  
et tibi reddetur votum in Jerusalem.  
Exaudi orationem meam;  
ad te omnis caro veniet  
Kyrie eleison.  
Christe eleison.  
Kyrie eleison

Rest eternal grant them, O Lord,  
and let perpetual light shine on them.  
To thee praise is due, O God, in Zion,  
and to thee vows are recited in Jerusalem.  
O Lord, Hear my prayer;  
unto thee all flesh shall come.  
Lord, have mercy.  
Christ, have mercy.  
Lord, have mercy

### II. *Offertorium*

Domine Jesu Christe, Rex gloriæ,  
libera animas defunctorum  
de pœnis inferni,  
et de profundo lacu.  
Libera eas de ore leonis,  
ne absorbeat eas tartarus,  
ne cadant in obscurum.  
Hostias et preces tibi,  
Domine, laudis offerimus.  
Tu suscipe pro animabus illis  
quarum hodie memoriam facimus.  
Fac eas, Domine,  
de morte transire ad vitam,  
quam olim Abrahæ promisisti,  
et semini eius.  
Amen

Lord Jesus Christ, King of Glory,  
deliver the souls of the dead  
from punishment in the inferno,  
and from the infernal lake.  
Deliver them from the mouth of the lion,  
lest the abyss swallow them up,  
lest they fall into the darkness.  
Sacrifices and prayers to thee,  
O Lord, we offer with praise.  
O receive them for the souls of those  
whom today we commemorate.  
Make them, O Lord,  
to pass from death to life,  
as thou of old hast promised Abraham  
and his seed.  
Amen

### III. *Sanctus*

Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt œeli et terra  
gloria tua.  
Hosanna in excelsis.

Holy, Holy, Holy,  
Lord God of hosts.  
The heavens and earth are filled  
with thy glory.  
Hosanna in the highest.

### IV. *Pie Jesu*

Pie Jesu Domine,  
dona eis requiem,  
requiem sempiternam.

Merciful Lord Jesus,  
grant them rest,  
rest everlasting.

### V. *Agnus Dei*

Agnus Dei,  
qui tollis peccata mundi,  
dona eis requiem,

Lamb of God,  
who taketh away the sins of the world,  
Grant them rest,

requiem sempiternam.

Lux æterna luceat eis, Domine,  
cum sanctis tuis in æternum,  
quia pius es.

Requiem æternam, dona eis, Domine,  
et lux perpetua luceat eis.

rest everlasting.

Let light eternal shine on them, O Lord,  
with thy saints forever,  
for thou art merciful.

Rest eternal grant them, O Lord,  
and let perpetual light shine on them.

#### VI. *Libera me*

Libera me, Domine,  
de morte æterna,  
in die illa tremenda  
quando cœli movendi sunt et terra,  
dum veneris iudicare  
sæculum per ignem

Tremens factus sum ego, et timeo  
dum discussio venerit,  
atque ventura ira.

Dies illa, dies iræ,  
calamitatis et miseriæ,  
dies magna et amara valde.

Requiem æternam, dona eis, Domine,  
et lux perpetua luceat eis.

Libera me, Domine.

Deliver me, O Lord,  
from eternal death,  
on that fearful day  
when the heavens are moved and the earth  
when thou shalt come to judge  
the world through fire.

I am made to tremble, and I fear,  
when the desolation shall come,  
and also the coming wrath.  
That day, the day of wrath,  
calamity, and misery,  
that terrible and exceedingly bitter day.

Rest eternal grant them, O Lord,  
and let perpetual light shine on them.

Deliver me, O Lord.

#### VII. *In paradisum*

In paradisum deducant te angeli,  
in tuo adventu  
suscipiant te martyres,  
et perducant te  
in civitatem sanctam Jerusalem.  
Chorus angelorum te suscipiat,  
et cum Lazaro quondam paupere  
æternam habeas requiem. Lux æterna luceat  
eis, Domine,

Cum sanctis tuis in æternum,  
Quia pius es.

Requiem æternam dona eis, Domine,

Et lux perpetua luceat eis,

Cum sanctis tuis in æternum,

Quia pius es.

May the angels lead you into paradise,  
may the martyrs receive you  
in your coming,  
and may they guide you  
into the holy city, Jerusalem.

May the chorus of angels receive you  
and with Lazarus once poor  
may you have eternal rest. May eternal light  
shine on them, O Lord.

With Thy saints for ever,  
Because Thou art merciful.

Grant the dead eternal rest, O Lord,

And may perpetual light shine on them,

With Thy saints for ever,

Because Thou art merciful.

## Vivace Chorus



Vivace Chorus is a flourishing and adventurous choir based in Guildford, Surrey. We have two aims: to make music of the highest standard and to have fun while doing so.

The choir has come a long way since it began exactly 70 years ago, gaining over time an enviable reputation for performing first-class concerts across a wide range of musical repertoire. Since 1995, Vivace has thrived under the exceptional leadership of this evening's conductor, Jeremy Backhouse, supported by pianist and composer Francis Pott as rehearsal accompanist.

Particular successes include a sell-out performance in May 2011 of Mahler's *Symphony no. 8*, the 'Symphony of a Thousand', at the Royal Albert Hall, a highly acclaimed performance in November 2012 of Britten's *War Requiem* and another Royal Albert Hall success in May 2014 when we performed the Verdi *Requiem*. In 2017, we celebrated the choir's 70<sup>th</sup> anniversary with Brahms' *Requiem* and the première of Francis Potts' *Cantus Maris* with the Philharmonia Orchestra at the Royal Festival Hall, and a sell-out concert featuring Mahler's glorious *Symphony no. 2* 'Resurrection' at Guildford Cathedral.

We also like to take our music-making overseas and have toured to France, Italy, Germany and Austria. After a 'home tour' in the Cotswolds last summer, we are now preparing for a tour of the Baltic States in June 2018.

In addition to our own concerts, we also sing in various charity concerts and are delighted to take part each year, as tonight, in the Brandenburg Choral Festival here in St Martin-in-the-Fields.

# Brandenburg Sinfonia



The Brandenburg Sinfonia is one of the most dynamically versatile musical organisations in the country. It is renowned for its special quality of sound and poised vivacity in performance. The orchestra performs regularly in the majority of the major venues across the country and in London at the Barbican Halls, Royal Albert Hall, Queen Elizabeth Hall, Fairfield Halls and St John's Smith Square. As well as its renowned work in the UK, the Brandenburg Sinfonia is also in great demand abroad and has, in recent years, visited France, USA, Bermuda, the Channel Islands, Barbados, Cyprus, Malta and St Petersburg. The varied range of activities undertaken by the orchestra include a major concert series at St Martin-in-the-Fields and a major Classical Music cruise on the QE2. The orchestra also performs regularly as the resident orchestra at the Thaxted Festival.

A large number of artists of international standing have worked with the orchestra including Richard Bonyngc, James Bowman, Sir James Galway, Lesley Garrett, John Georgiadis, Gordon Hunt, Emma Johnson, Emma Kirkby, Yvonne Kenny and John Wallace. One of the recent highlights was an International Opera Gala conducted by Richard Bonyngc in the presence of HRH Prince Charles. The orchestra's repertoire ranges from Bach to Lloyd Webber and its members give over one hundred performances of orchestral, chamber choral and operatic music during the year. The orchestras for a number of touring companies are formed from members of the Brandenburg Sinfonia including Central Festival Opera, First Act Opera, London City Opera, and English Pocket Opera.

'Played with a verve and sparkle.' — *The Times*

# Vivace Chorus

## **Soprano I**

Sel Adamu, Jane Barnes, Helen Beevers, Sarah Burrowes,  
Rebecca Kerby, Joan Thomas, Hilary Vaill

## **Soprano II**

Jacqueline Alderton, Anna Arthur, Isobel Humphreys, Krystyna Marsden, Sonia Morris,  
Barbara Tansey, Valerie Thompson, Christine Wilks

## **Alto I**

Barbara Barklem, Jane Brooks, Amanda Burn, Christine Medlow,  
Lesley Scordellis, Carol Sheppard, Hilary Trigg

## **Alto II**

Mary Clayton, Valerie Garrow, Jo Glover, Catherine Middleton, Pamela Usher, June Windle

## **Tenor I**

Bob Bromham, Bob Cowell, Nick Manning, Martin Price, John Trigg

## **Tenor II**

Peter Butterworth, Simon Dillon, Peter Norman

## **Bass I**

Michael Dudley, Jeremy Johnson, Malcom Munt, Peter Pearce,  
David Ross, Philip Stanford, Kieron Walsh

## **Bass II**

Peter Andrews, Norman Carpenter, James Garrow, Stuart Gooch,  
Nick Gough, Neil Martin, Richard Wood

# Brandenburg Sinfonia

## **Violin 1**

Clara Biss  
Milena Simovic  
John Dickinson

## **Violin 2**

Eleanor Parry-Dickinson  
Miffy Hirsch

## **Viola**

Matthew Quenby  
Joseph Fisher

## **Viola 1 (Fauré)**

Matthew Quenby  
Joseph Fisher  
Eleanor Parry-Dickinson

## **Viola 2 (Fauré)**

Milena Simovic  
John Dickinson  
Miffy Hirsch

## **Cello**

Adrian Bradbury  
Ali Mackenzie

## **Bass**

Andrew Davies

## **Harp**

Susan Blair

## **Organ**

Rupert Jeffcoat

## Jeremy Backhouse — Conductor

Jeremy is one of Britain's leading conductors of amateur choirs. He began his musical career in Canterbury Cathedral where he was Senior Chorister. In 1980 he was appointed Music Editor at the RNIB, where he was responsible for the transcription of print music into Braille. He has worked for both EMI Classics and later Boosey & Hawkes Music Publishers as a Literary Editor, but now pursues his career as a freelance conductor.

Jeremy has been the sole conductor of the internationally-renowned chamber choir Vasari Singers since its inception in 1980. Since winning the prestigious Sainsbury's Choir of the Year competition in 1988, the Vasari Singers has performed regularly at concert venues and cathedrals throughout the UK and abroad. Jeremy and Vasari have broadcast frequently on BBC Radio and Classic FM, and have a discography of over 25 CDs on the EMI, Guild, Signum and Naxos labels; they have recently launched their own VasariMedia label with a recording of Jonathan Rathbone's *Under the shadow of His wing*, which they premiered in 2014. A recent recording of Rachmaninov's 'All-Night Vigil' is due for release in October 2017.

In January 1995, Jeremy was appointed Music Director of the Vivace Chorus. Alongside the standard classical works, Jeremy has conducted the Vivace Chorus in some ambitious programmes, including Howells' *Hymnus Paradisi* and Szymanowski's *Stabat Mater*, Mahler's '*Resurrection Symphony*' (no. 2), Prokofiev's *Alexander Nevsky* and *Ivan the Terrible*, Mahler's '*Symphony of a Thousand*' (no. 8) and Verdi's *Requiem* in the Royal Albert Hall with the Royal Philharmonic Orchestra.

In January 2009, Jeremy took up the post of Music Director of the Salisbury Community Choir. In 2013 the choir celebrated its 21st Anniversary with a major concert in Salisbury Cathedral in October, featuring the world premiere of a specially-commissioned community work by Will Todd, *The City Garden*, which they subsequently toured to Lincoln (2014) and Guildford (2015). A commission for a major new work from Alexander L'Estrange is planned for November 2018.



## Catriona Hewitson — Soprano

Edinburgh-born Soprano Catriona Hewitson began her training at the City of Edinburgh Music School before studying at the Royal Northern College of Music and the Royal College of Music where she is currently a member of their International Opera School. She was also a recent member of the ENO Opera works training programme. She has won several prizes including the Clare Croiza Prize for French Song, the Chris Petty English Song Competition, the James Oncken Prize for Song and the Cuthbert Smith Prize as well as coming second in the Lies Askonas Competition, being a finalist in the Frederic Cox Award for Singers, the Elizabeth Harwood Memorial Award. Most recently she was a finalist in both the 2016 Maureen Lehane Vocal Awards and Royal Over-Seas League Vocal Category.



Highlights on the concert platform include performing in St Martin-in-the-Fields as part of the

Brandenburg Choral Festival, making her debut in the Bridgewater Hall, singing in the Edinburgh International Festival Songlines series and touring Northern Ireland with the Ulster Orchestra. She has performed recitals for the Scottish Arts Club and the Edinburgh Festival Fringe, as well as in Manchester and London. She has sung as a member of the BBC Radio 4 Daily Service Singers, London Voices, the Orchestra for the Age of Enlightenment Chorus, Ludus Baroque, Caledonian Voices, and the National Youth Choir of Scotland.

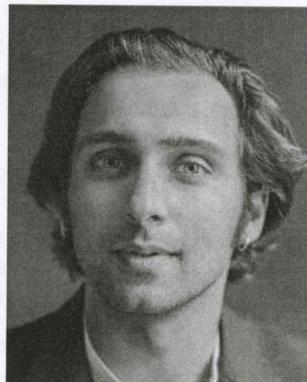
Catriona has worked with English Touring Opera covering the roles of Sophie *Werther*, Yniold *Pelléas et Mélisande* and Iphise *Dardanus* (Rameau). Other roles include Susanna *The Marriage of Figaro*, Musetta *La bohème*, Monica *The Medium* (Magnetic Opera), Cis *Albert Herring* (The Grange Festival), Ida *Die Fledermaus*, Emmie *Albert Herring* (RCMIOS), Amore *Orfeo ed Euridice*, Harry *Albert Herring*, Marta *Company*, Wife *Paradise Moscow* (RNCM), First Young Tree/Squirrel *Paul Bunyan* (British Youth Opera), Ensemble *Giove in Argo* (London Handel Festival/RCMIOS), Amour *Orfeo and Eurydice* (Winterbourne Opera), Belinda *Dido and Aeneas* (Ebarocum Baroque) and chorus with Opera Holland Park.

Future performances include the Rooster and other small roles in *The Cunning Little Vixen* at RCMIOS. Catriona is an Emma Rose Scholar supported by The Royal College of Music and the Norah Pople Award and has also been generously supported by the Hope Scott Trust, James Caird Travelling Fund, Cross Trust and PS.

### Joseph Padfield — Bass-Baritone

Joseph Padfield graduated with distinction from the Opera Course of the Guildhall School of Music and Drama in 2014. He was an Alvarez Young Artist at Garsington Opera in 2012 & 2017, a Les Azuriales Young Artist in 2015 and is currently a recipient of the 2016–17 International Opera Awards Bursary Fund. He continues his vocal studies with Gary Coward.

Recent highlights include singing Golaud *Pelléas et Mélisande* for Garsington Opera, his return to the Guildhall School of Music and Drama as Ibn Hakia *Iolanta* and performances as Figaro *Le nozze di Figaro* and Guglielmo *Così fan tutte* for Diva Opera on tour in the UK, France and South Africa. In the current season Joseph will perform Dr P *The Man Who Mistook His Wife For A Hat* at the Institute of Contemporary Arts, London and Opera Galas for Barandov Opera.



Other roles include Bear Prince *East of the Sun, West of the Moon* (Tête à Tête Opera Festival); Coyle *Owen Wingrave* (Banff Centre for Performing Arts, Canada); Lido Boatman/Restaurant Waiter *Death in Venice* (Garsington Opera) and Barker *The Adventures of Pinocchio* (Cambridge Philharmonic Society). He has understudied roles including Zuniga *Carmen* (Scottish Opera); Dog/Death/Smith *Swanhunter* (Opera North); Eisenring *Biedermann and the Arsonists* (Independent Opera) and Guglielmo (Garsington Opera).

Solo oratorio engagements have included Handel *Messiah* with Lawrence Cummings; Dvořák *Te Deum* with St John of Jerusalem Festival Chorus; Monteverdi *Vespers* with Bridgewater Sinfonia; Haydn *Nelson Mass* with Vivace Choir; the world première of Ian Schofield's *Freedom* with Southampton Choral Society and Fauré *Requiem*, Campra *Requiem*, Brahms *Ein deutsches Requiem* and Vaughan Williams *Five Mystical Songs*.

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## A NOTE ON TONIGHT'S VENUE

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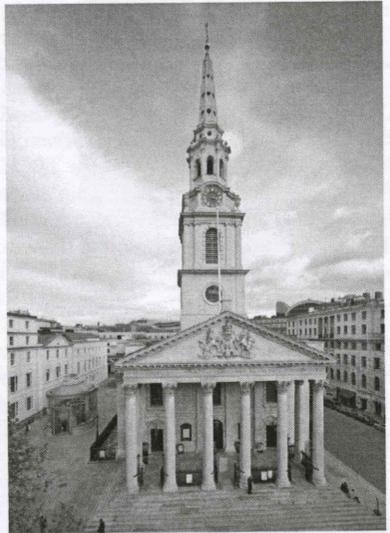
There has been a place of worship on the site of St Martin-in-the-Fields since medieval times, although the foundation stone for the present building was laid in 1722. Designed in the neoclassical style by James Gibbs, the total cost was £33,661, including the architect's fees!

The earliest extant reference to the church is from 1222 and it was rebuilt by Henry VIII in 1542 to keep plague victims in the area from having to pass through his Palace of Whitehall. At this time it was literally 'in the Fields' as Trafalgar Square didn't exist until 1830. The church was enlarged again during the reign of James I and the actress Nell Gwynn was among those buried there.

St Martin is the patron saint of beggars and the church is dedicated to St Martin of Tours who is generally portrayed on horseback, sharing his cloak with a vagrant. The church is now well known for its work with the homeless through The Connection and the BBC Radio 4 Christmas appeal.

The church as you see it today, and the underground spaces including the refurbished Crypt, shop and 'backstage' area, opened in 2008. St Martin's also provides services for the Chinese community in London.

From performances by Mozart and Handel in the 18<sup>th</sup> century through to the founding of the world-renowned Academy of St Martin-in-the-Fields in the 1950s, the church has always had a strong musical tradition. Today, evening concerts by candlelight feature top British and international ensembles presenting choral, chamber and instrumental music from the Baroque and Early Classical period as well as more modern works by living composers. There are jazz nights in the Crypt and free lunchtime concerts during the week.



Coming soon ...

St Martin  
in the  
Fields

BRANDENBURG  
CHORAL FESTIVAL  
OF LONDON

SPRING SERIES  
2018

# Allegr Miserere

by candlelight

Joyful Company of Singers

Conductor - Peter Broadbent

Concert lasts approximately one hour without an interval

Friday 9 February 9.30pm

Tickets £14 (unreserved)

Sponsored by:



St Martin-in-the-Fields

Trafalgar Square, London WC2N 4JH

Box Offices: 020 7766 1100 Online: [www.smiff.org/music](http://www.smiff.org/music)



KING'S  
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BRANDENBURG  
CHORAL FESTIVAL  
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SPRING SERIES  
2018

# Come & Sing Spem in alium

Sing through Tallis's spectacular 40-part motet before listening to the Choir of King's College perform at St Paul's Covent Garden at 7.30pm

with Joseph Fort and  
The Choir of King's College London

Saturday 10 February 3pm

Tickets £15 students £5 (music hire included)

Sponsored by:



King's College London

The College Chapel, King's College London, Strand, London WC2R 2LS

Box offices: 07528 776625 [www.brandenburg.org.uk/festival](http://www.brandenburg.org.uk/festival)



BRANDENBURG  
CHORAL FESTIVAL  
OF LONDON

SPRING SERIES  
2018

# Spem in alium

Choir of King's College London

Conductor - Joseph Fort

Saturday 10 February 7.30pm

Tickets £23 (premium) £18 (unreserved) children £5

Sponsored by:



St Paul's Covent Garden

Bedford Street, London WC2E 9ED

Box office: 07528 776625 [www.brandenburg.org.uk/festival](http://www.brandenburg.org.uk/festival)

The Queen's Chapel  
of the Savoy

BRANDENBURG  
CHORAL FESTIVAL  
OF LONDON

SPRING SERIES  
2018

# Tallis Lamentations Allegr Miserere

I Ddici

Conductor - Gabriel Chermick

Monday 12 February 7.30pm

Tickets £23 (premium) £18 (unreserved) children £5

Sponsored by:



The Queen's Chapel of the Savoy

Savoy Hill, Strand, London WC2R 0DA

Box office: 07528 776625 [www.brandenburg.org.uk/festival](http://www.brandenburg.org.uk/festival)



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